

Part I
The Earlier Keyboard Music
(Before the Advent of the Pianoforte)

Music for the Piano

THE FIELD OF MUSIC SERIES
Edited by the late Ernest Hutcheson

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Music for the Piano

A Handbook of Concert and Teaching Material from 1580 to 1952

By James Friskin and Irwin Freundlich

Volume V of the series

The Field of Music

Edited by the late Ernest Hutcheson

President Emeritus of the Juilliard School of Music

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To the memory of two notable contributors to the art of the pianist

ERNEST HUTCHESON and CARL M. ROEDER

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Preface

When I was invited by the late Ernest Hutcheson, who was exercising general musical supervision over this series, to undertake the volume dealing with pianoforte music I hesitated, knowing something (though not all) of the magnitude of the task and the labor it would involve. I finally suggested that I have the assistance of Mr. Irwin Freundlich, who had, I knew, in his work in the classes of the Juilliard School, accumulated a considerable amount of material that would be of help in the book's preparation. I had specially in mind the period of early keyboard music (pre-Bach), and also much of the output of composers of our own time. Now that we have come to the end of our task, the value of Mr. Freundlich's contribution is evident; he has brought to it not only his already acquired knowledge, but also the results of an impressive further research.

The original plan was that I should myself undertake what has been called 'the main stream of music,' so far as it concerned the piano—roughly, from Bach to Ravel; and that my collaborator should deal with earlier and later periods. There has been a general adherence to this scheme; but in planning the book as a whole other subdivisions have appeared to be desirable, with the result that my extensive section on J. S. Bach appears, as of course it should, as part of the entire pre-piano section, the remainder of which has been dealt with by Mr. Freundlich. For a similar reason, Brahms rather than Ravel appears as the principal figure at the end of the period dealt with in Part II. My sections on Debussy and Ravel are placed with those that deal with recent developments.

Accordingly the final disposition of the material is as follows:

Keyboard music before the advent of the piano—Freundlich.

Pianoforte music from Haydn to Brahms—Friskin.

Pianoforte music of the twentieth century—Freundlich.

Music for four hands (one and two pianos)—Freundlich.

Music for piano and orchestra (one or more pianos)—Friskin.

The principal exceptions to the above are: J. S. Bach, Handel, Debussy, Ravel (Friskin)—Reger (Freundlich). There are also some minor composers of whose work one or other of us had some special knowledge that made an interchange convenient.

The listings in the appendixes have been made by Mr. Freundlich.

Sometimes for reasons of chronology, sometimes for reasons of style and idiom, deviations from an exact dividing line (an impossible one in any case) between our groupings have been made. The index will, it is hoped, avoid any difficulty of reference.

James Friskin

The purpose of this book is to provide, not of course a listing of the entire repertoire of the pianist, but an ample selection that will represent each composer fairly and with proper consideration of his place in the history of composition for the keyboard. The annotations are concerned largely with the technical requirements of the material, and also with its interpretative

treatment; they are intended to give the student, teacher, amateur and professional pianist some help in making a selection from the enormous mass of music accumulated during the past three hundred and fifty years.

It should be said that the general aim is to include only material that has real artistic value; consequently the large department of what are known as "teaching pieces" has been ignored. On the other hand, while there is no division into "grades," there is frequent indication of relative ease or difficulty. In the case of the outstanding figures of pianoforte literature there is generally a short section with a separate list of easier compositions.

One minor problem has been presented by the decision whether or not to include the names and compositions of composers who were prominent in their day but whose reputation has faded and whose work has lost its general appeal. Sometimes there are single pieces by such composers, which have still an old-fashioned charm—the names of Hummel and Czerny come to mind—and some material illustrating this will be found in our list.

The output of a few major figures, whose compositions are of exceptionally even quality, will be found here almost entire. Schumann, Chopin, Brahms, Debussy and Ravel are in this category. A very few lesser composers, too, have been given a similarly full treatment where ease of reference has seemed to justify a perhaps disproportionate award of space. On the other hand, the two great names of Bach and Beethoven are associated with a considerable number of insignificant pieces—e.g., many of Beethoven's sets of variations—which can be dispensed with in a book of this kind.

As the book has been primarily designed for use in America, that fact has had its influence in the listing of publishers and editions. Even at this date the effect of the Second World War, in restricting the use of paper and even in destroying publishing businesses in Europe, is still felt; a few of the compositions named, it will be found, are at present out of print and only accessible in libraries. In general we have taken care that the information regarding editions is applicable to today's conditions.

It need hardly be said that the repertoire of the pianist includes a large body of music not written for the piano at all. The years 1760-1770 may be taken as an approximate starting point for the repertoire of the piano proper. In the earlier years the harpsichord (in its various species), clavichord and organ were at times used indiscriminately to perform keyboard pieces in general, and even some of the great Viennese masters wrote for both harpsichord and piano. As for music of a still earlier period, the writers trust that the extensive treatment given may stimulate further exploration of a field that is too often dismissed as merely archaic.

Arrangements of music written for other instruments have as a rule not been included. However, exceptions have been made in the case of some notable transcribers—Liszt, Busoni, etc.

In dealing with the constantly increasing list of contemporary publications, which offer such great variety of idiom and where the question of standards is apt to be perplexing, we have tried to be both as discriminating and as impersonal as possible. But we cannot hope that we shall entirely escape the accusation of unpardonable omissions—or, possibly, of indefensible inclusions.

James Friskin
Irwin Freundlich

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